



News Item: The Good, the Bad and the Ugly—the Good's that Old McGill is going to come out this year after all. The Bad, well Mark Sandford, pictured, is off to Europe, leaving the University, Old McGill and the Daily after years of contribution to all. As for the Ugly, well...

Tax hike shocks Westmount; citizens confront officials

by Michael Lewis

Montreal Urban Community (MUC) and Provincial Government officials faced angry Westmount citizens, who filled Victoria Hall last night to protest recent tax hikes.

The speakers included Montreal Urban Community Councillor Kenneth Drummond, Westmount Mayor Donald McCallum and provincial Minister for Municipal Affairs, Dr. Victor Goldbloom.

The Municipal Association of Westmount claims the tax increases are more than twice those set out in the guidelines of the Government's wage and price controls. The meeting's chairperson said that increased taxes should mean increased services both from the police and the Transportation Commission. But the extra money, she said, was probably going towards MUC employees' fringe benefits.

The first to speak was Mayor Donald McCallum who said the "tax protests were valid and their causes must be corrected." He added that while taxes on commercial expansion

had gone up by only 17 percent within the last few years, taxes on residential areas had gone up by as much as 45 percent.

According to Councillor Arnold Bennett, this imbalance had been pointed out by the Montreal Citizens' Movement (MCM) as far back as April. He went on to say that the Municipal Association's position was "very healthy" and added that it "should have been taken up earlier."

One point of contention, however, between Bennett and McCallum was over the MUCTC's Metro extension project. McCallum attacked the project as a government tool with which to extract more money from the different municipalities on the island of Montreal. Bennett felt that neither McCallum nor the Municipal Association of Westmount is "justified in this charge." In Bennett's opinion, the proposed additions to the Metro "cut downtown traffic and thus cut down on pollution."

McCallum explained that 55 percent of the MUCTC's budget was paid by the municipalities of Montreal and suggested that some metropolitan power be shifted from the City to the Provincial Government, adding "the MUC should cease to be a regional level of government." By transferring some of the machinery of government to Quebec City, there would be "an equality of representation between Montreal and the suburbs."

Victor Goldbloom, the next to speak, replied to a question about MUC's existence saying the answer would be "a tall

order." "If we look at the island of Montreal, we see that certain things have to be done collectively, such as a system of mass transportation."

Not each Montreal region should have the complete power to decide on such questions because "we cannot have thirty different transportation systems." He went on to state that the present transportation system is "much underused" and that ways must be found to "attract" patrons.

Goldbloom conceded that the Metro was more in demand in the larger centres rather than the outward-lying districts but said that efforts were underway to decentralise the service so that regional governments might have greater say in its direction.

Goldbloom was asked if the increase in the municipality's taxes had anything to do with paying for the rising costs for the Olympics. Goldbloom replied that the Olympics had not affected the final decision to raise taxes in the area, nor would taxes in the future increase "in any significant degree" because of the Games.

It has been reported that the Metro extensions, as well as a project to enlarge the urban sewage system, have had to be stalled because of mounting Olympic costs. The extension project had been scheduled for completion by 1981, but have now been put off until 1985.

EDITORIAL BOARD

The continuing debate marches on today vis-à-vis how big the Editorial Board of the Daily will be.

Photogs negative on rates but Old McGill develops

by Lauren Arffa

There will be a yearbook this year. A new editor and a new photographer have resurrected Old McGill, despite the formidable difficulties that threatened to disrupt production of this year's edition.

Reportedly last year's photographers claiming to be the official photographers, have been calling various McGill faculties and asking for orders. These faculties have been told to consider these phone calls false; Van Dyck and Myers Studios are the only official photographers for Old McGill '76.

A new studio has been hired this year because last year's photographers misplaced 200 pictures for Old McGill '75; 185 were finally found and classified under a miscellaneous heading, but a few have yet to be located.

In an attempt to make amends, this year's newly chosen editor, Michael Augenstein, is planning a special section in the upcoming book for those graduating students from last year who did not appear in their own yearbook. The exorbitant prices quoted

by the Van Dyck Studios led certain faculties to make deals with other studios which were charging less. However, negotiations were held with Van Dyck, and prices have been significantly reduced. Says Augenstein, "Prices are now competitive with all estimates given by any department."

An information sheet has been printed to clear up the confusion about this year's Old McGill. The sheet, available at the photographers or at the box office in the Union, gives all the details about the annual.

Augenstein has altered both the content and appearance of this year's edition. Several pages will be devoted to photo excerpts from every previous yearbook printed at McGill, to make students aware of McGill's history. The earliest known photograph of the university will be included.

The appearance this year will also be different. Instead of the traditional, cold-looking vinyl, the cover will be made of red cloth, with relief photos of certain buildings around the campus.

Old McGill '76 will be available near the end of

November; a great deal of work remains to be done. Any enthusiastic students interested in writing, photography, graphics, layout, administration, should contact Michael in the Old McGill office most evenings at 392-8990.

Sad news from Ottawa:

National office stricken; press network in chaos

OTTAWA (CUP)—The editorial and executive offices of Canadian University Press were hit by fire Feb. 18 when an exploding light bulb in the offset press ignited a chemical solvent used in the printing process and spread from there to an adjacent wall.

The fire was put out quickly after firefighters arrived, but not before the \$6,000 press was completely destroyed. Smoke and water damage was serious, although news files and the

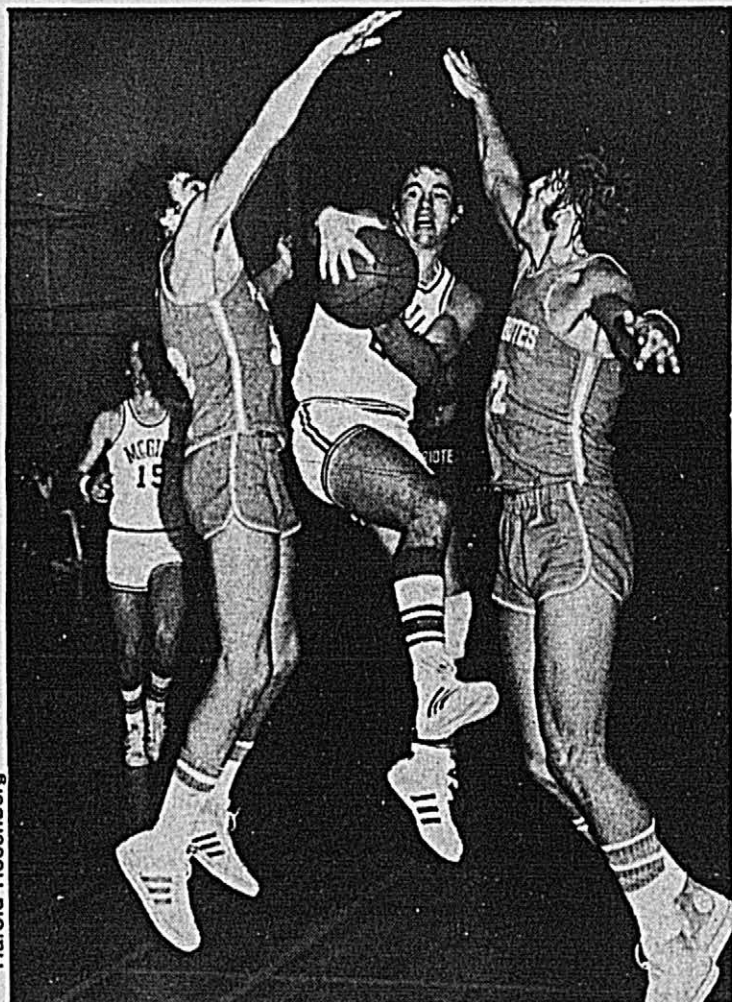
organization's records were not damaged.

Initial attempts by CUP printer Derek Amyot to put out the blaze with the fire extinguisher located down the hall from the offices, proved futile when it was discovered that it was empty.

CUP President Francis Fuca said the three-person National Executive has decided the first priority is to set up temporary working facilities to resume publication of the twice-weekly

national news service. He estimated it would take "at least a week, maybe more" before even a modified service could be put out.

For the present, the national office staff of CUP have moved into the offices of the National Union of Students, which are located in the same building. Telephones for CUP have been rerouted to the NUS office until the CUP office is again operative.



Harold Rosenberg

From action in last Tuesday's 87-71 victory for McGill over Trois-Rivières, Redmen team captain Paul Legare sprints between two baffled Patriotes with the elusive basketball.

Hoopsters prepare

MORE DAILY SPORTS—PAGE 11

daily sports

Daily Sports News Service
Playoff action begins this weekend on the intercollegiate basketball front seeing both the men's and the women's entries from McGill vying for their respective league championships.

The Redmen, second place finishers on the season having dropped all their games versus the first place Concordia Stingers, will be faced the third place UQTR Patriotes at 7:00 pm this Friday evening at the Loyola gym. Concordia takes on fourth place Laval at 9 pm the same evening.

The final is scheduled for 8 pm Saturday night, also at the Loyola gym and we can expect to see the Redmen-Stingers rivalry which developed over the season to catch fire again.

The women's finals will be held in Trois Rivières. Preliminary match-ups see the Super Squaws facing UQTR and Laval taking on Concordia on Friday night. The championship game is slated for 2 pm on Saturday.

In final scoring statistics, McGill's Larry Gibson led the league in points per game

netting 31.0, bettering total point leader Ron Puskarich from Concordia who potted 24.8 per game. Puskarich's point total was 398 followed by Gibson and Redman Jim Gallogly, who both had 310. It must be noted that Gibson missed six league games due to injury.

At the free throw line, Gallogly led the league with 84 percent, trailed by Gibson with 77 percent, UQTR's Robert Vallerand 74 percent, and

Puskarich who shot for 73 percent.

On the women's side, Karen Adams was the leading Super Squaw scorer with 238 points for an 11.9 game average, good enough to rank fourth in the league. Fellow teammate Linda Dimichele was close behind in the sixth spot, scoring 202 or 10.6 a game. Also, McGill's Cindy Dawe pulled up at tenth with 170 and a 8.5 average.

MARC BLOCH LECTURE

Dr. CHARLES TILLY, Center for Research on Social Organization, University of Michigan, will give a public lecture and a research seminar on WEDNESDAY, FEBRUARY 25 at the INTERUNIVERSITY CENTRE FOR EUROPEAN STUDIES, 1199 Bleury Street, 6th. Floor, Room 6405.

— QUESTIONS HISTORIQUES ET TECHNIQUES DANS L'ETUDE DE L'ACTION COLLECTIVE, Research Seminar at 2:00 pm.
— L'ACTION COLLECTIVE EN FRANCE AVANT ET APRES LA REVOLUTION, Public Lecture at 5:30 pm.



These ads may be placed in the advertising office at the University Centre from 9 am to 5 pm. Ads received by noon appear the following day. Rates, 3 consecutive insertions: non-profit-making activities & individual

students' announcements — \$3.00, maximum 20 words, 15 cents per extra word; all other — \$6.00, maximum 20 words, 30 cents per extra word [even if sponsored by non-profit-making organization].

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ENTERTAINMENT

GAY DANCES Tuesday thru Sunday, 291 Mount Royal West, 9 pm-3 am. Admission free.

McGill Film Society: Wed. 8:00 pm. THE ISLAND, L-132, 50 cents. Friday 7 & 9:30 IKIRU, L-132, 75 cents. Saturday 7 & 9:30 YOUNG FRANKENSTEIN, L-132, 75 cents.

PERSONAL

Problem? Feel you need to rap with a rabbit? Call Israel Hausman 341-3580.

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| St. Martin Shopping Centre, Chomedey, Que. | 688-8864 |
| Cavendish Mall, Cote St. Luc | 482-8290 |

ASUS Speaker Program presents

Atomic Roulette The Environmental Impact of Nuclear Power

by SAM LOVEJOY

Documentary Film and Lecture will be followed by Question & Answer Period

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One thousand moons

Flicking off a vapid daytime TV serial, Regina, an eighty-year-old Métis remarks, "White man's dreams are not very interesting." Ironically, the white man's civilization destroyed her culture but its product will be the means of fulfilling the old woman's dream: returning to her birthplace in order to die.

A Thousand Moons is a CBC TV "journalistic drama", a fictional plot adapted to a situation usually broadcast as documentary material. Regina's story as a documentary would depict the lives of Ontario's 125,000 non-status Indians, possessing potential or actual skills but lacking work, dependent on welfare yet resenting every minute of it.

There is an acute sense, throughout the film, of the deterioration of a fertile culture into modern culture with its lack of spirituality. Although Regina's friend Lorette (Carole Laure) acquires a stove or chocolates for her child Grátis, she senses only the vacuum of

life's drudgery. Regina's son Gabriel (James Buller) makes money by picking up after civilization, rummaging for returnable beer bottles. Instead of game, Indians now hunt for cheap apartments, believing in charms only as accoutrements.

Regina's yearning to return to her homeland reminds these New World Indians of the old values when a "good" job did not only mean "good" pay. The characters connive and collaborate to repair a jalopy to bring Regina to her birthplace. There her spirits restore her youth for eternity.

As Quebec filmmaker Gille Carle's first English and first television endeavor, *A Thousand Moons* is informative and sometimes quite humorous. An excellent musical score and cinematography of Ontario's landscape more than compensate for the few spots of unconvincing acting or script. Buller as good-natured Gabe and Adeline Coppaway as Regina impute to the film a more genuine quality than

would memorized lines delivered with some fabricated feeling. Perhaps this is because they are playing their "real lives", since both are very active in Indian political and artistic affairs.

Carle did not find working in English his major difficulty, but rather the compressed 9½ days allotted for its filming. The director enjoyed doing a film strictly for television, without a murder or a gunshot. You have nothing in this film. That's why I liked to work with it."

A Thousand Moons owes its successful effect mostly to Regina, who speaks no English and very few Indian lines during the movie. She does not act out someone else's idea of a noble Indian. Her magic is that she is a "presence," according to Carle. "She gave us all a lesson in patience." Regina is and represents a source of spiritual and individual strength in a society whose intent is to drain personal creativity, comprehension, and a way of life.

—Pauline Finkelstein



Hedda Gabler: an individual's success

The Talmud says that ambition destroys its possessor. Control is one way that people can exercise their ambition.

Ibsen's *Hedda Gabler*, which opened last night at the Sandwich Theatre, vividly portrays such an individual. Ibsen presents a stirring glimpse of a woman trapped within her passion for control and in the belief that this control will be her ticket to freedom. She is effortless in her endeavours to become the master puppeteer and callously controls the people about her.

Karen Lazar as Hedda Gabler explosively recreates this role before our eyes. She moves on stage with caustic poise, enhanced by unflagging timely gestures that often send a pulsating energy through this reviewer.

There is little doubt that Lazar successfully elicited excitement from most of the other people in attendance last night too.

Hedda Gabler is a character rich in structure and dramatic content. She is a role that can provide an exhilarating challenge for any aspiring actress. Lazar appeared for the most part very much at home with her role; she was credible.

Other parts of the play were also admirably played and Lazar by no means dominated the stage. Curzon Dobell, as George Tesman, Hedda's harmless but often obnoxious husband, and Joris Stuyck as the crafty, sex-thirsty judge, Breck, both put in notable performances.

One of the few drawbacks of the play, however, was the lighting. The timing of the

lighting was slow and at times proper amounts of lighting on the actors' faces was lacking. The set design and Cindy Whitehall's costumes were especially striking. The Victorian furniture and clothing enhanced the total performance.

A disturbing aspect of the play was that many of the issues remain opaque. In particular, the relationships of the characters to one another were never properly defined. It remains uncertain if this lack of clarity is due to the writing or the production of the play. Director Charles Murdoch appears to be more at fault.

Hedda Gabler will be continuing at The Sandwich Theatre on the third floor of the Union through February 29.

—Myron Welik



Karen Lazar as Hedda Gabler.

Eva Friede

The Weekly

Good enough to eat

Fish Chowder

6 potatoes, pared and cubed
1 lb shrimp
1 lb fillet of sole
2 doz mussels
1 quart milk
1 cup white wine
salt & pepper
oregano
dill (fresh)
4 tbsp flour
1 tbsp melted butter

1) Boil water and add mussels until the water starts bubbling (about 15 min.). Remove them from water, then from their shells.

2) Boil potatoes until soft and tender.

3) Bake the fillet of sole at 350° for about 20 minutes, cut into pieces.

4) Combine everything in a big pot (except the flour and butter) and let simmer for 40 minutes.

5) Halfway through, stir the butter and flour together to make a paste and add it to the chowder.

This is a nice, rich, extravagant, filling, good-tasting meal; a delicacy for yourself, and a delight for company.

—Julie Wexler



Lathryn Gredner '76

today

Referendum '76:

Ne manquez pas ce soir le Referendum '76 sur les ondes de CKVL FM à 96.9 à 22 h. Referendum '76 présentera des entrevues et des reportages en collaboration de CFRM Radio McGill ayant comme invité Michel Séguin en présence des animateurs Gilles et Francine.

Mao Tse Tung Thought Study Group Meeting:

"The attempts of the opportunists to divert our opposition to U.S. imperialism and win support for Soviet social-imperialism are bound to fail." Student Union Room 307 7:30 pm.

Women's Union:

Free Car Mechanics Course for women starts today at 6:30 in the Women's Union. Room 457-8. Call 392-8920 for more info.

McGill Outing Club:

Open Meeting 7:30 pm, Union Ballroom, very important. If you haven't turned in your written nominations (requiring signatures of 10 MOC members) you can do so then. Not too late to decide to run, as verbal nominations will also be accepted. See you tonight at 7:30!

Faculty concert:

McGill Symphony Orchestra, directed by Eugene Plawutsky. Michel Kozlovsky, piano; works by Liszt, Brahms. Pollack Concert Hall, 555 Sherbrooke. 8:30 pm. — free admission.

Arts and Science students Important notice:

Pick up your verification letter until Friday, February 27, from 9 am to 5 pm, ground floor, Dawson Hall.

Women's Union:

Any woman interested in spending a weekend at the Gault Estate on Mt. St. Hilaire March 13 come to discuss and organize, today at 5, room 457—Women's Union.



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Two worlds: academia and art

There is a certain myth maintained that artists are lucky people because their lives are spent doing a hobby full time, in contrast to the common business person who only has the weekends to practice yoga or the flute. But most artists do not consider their occupation to be a hobby. They regard it as a lifetime discipline. They do not punch in at nine and out at five.

Charles Allister decided at twenty-one that he wanted to be a dancer. Before that he had just been a student who was becoming increasingly disenchanted with academia. In universities artistic creativity is discouraged. In order to pursue the arts it is usually better to go to a city and take courses independent of any one institution. Universities produce careerists, not artists. Allister realized that in order to dance he had to get out and go to a professional dance school. His late start in dance from being a university student provides an interesting reflection of the two divergent worlds, academics and art.

Allister is presently dancing with Montreal's modern dance company, **Le Groupe de la Place Royale**, after a career in Europe as a classical ballet dancer. In this respect his history as a dancer is unique not only because he has been both a modern and classical dancer, but because he has trained in two different techniques; that of Europe and North America.

Weekly: What do you think about dance in universities? Can people studying dance at them hope to become professional?

Allister: Well it has happened. I have friends who have done it. It all depends on the person. Some people find while doing two things at the same time you can't really devote the proper energy to both.

In universities, and I've gone to a few, the people are very educated but culturally just barren. This I've never been able to comprehend because to me it represents a void in the collective consciousness of what we term the educated in society. We're taught to think, think, think and we don't know what to feel.

Weekly: Did you have any modern dance training before you came to **Le Groupe**?

Allister: I had a little modern and classical at the same time. Initially I wanted to take classical so that I would have a proper foundation to do modern.

Weekly: Do you think classical dance provides the proper foundation? Because so many dancers believe ballet is the only foundation, the pure modern dance form is dying out. Almost every contemporary modern dancer is ballet-trained. This means that modern dance is radically changing from its original form because its roots now extend into the realm of ballet.

Allister: I think you need classical dance. A classical dancer is building a certain strength. Just a base out of which he or she can do almost anything—jazz, Spanish, etc.

Weekly: You think that classical dance can give you that base more than modern?

Allister: I think it's the most important thing. Like a musician or a painter he or she has to start with a formal training. A lot of Martha Graham's technique stems from a classical structure. The classes are based on variations of a classical theme.

In Europe people are more classically oriented, what they term as modern is Béjart. I was working with Roland Petit who, like Béjart, is a modern-ballet choreographer, and I found a complete ignorance towards what modern dance is. They were taking the

classical technique and just breaking the line and doing things like that. There was no real indigenous understanding of what modern dance is.

I think that is where Americans really have the advantage. It's just a little more home-grown. Modern dance is part of the American character—a modern outgrowth of this classical background.

Weekly: Do you think that in modern dance the conception of space and movement is very different from classical ballet?

Allister: By nature modern dance explores new ideas in space and movement in space, whereas classical dance is very structured. I think it's part of the obligation of modern dance to explore new concepts of movement and to explore what dance means, what it should strive for. In that sense **Le Groupe** is moving in a very positive direction.

Weekly: Was it hard for you to make the jump from ballet to **Le Groupe** when you were told to start "exploring"?

Allister: I started with movement classes before I got involved with classical dance. I was just interested in movement to begin with, it's something I'd always been sensitive to whether it is in the street or any sort of kinetic energy. It is something I've always reacted to consciously or unconsciously. It is part of me.

Movement isn't like turning on a car. It always has to keep going even when you stop. I had a mime teacher who said as the lights started to go out and we'd freeze in a certain way, he's always say stronger, stronger, stronger, STRONGER... You grow as the lights fade, you keep it going.

Weekly: Have you changed your ideas about modern dance since becoming a member of **Le Groupe**?

Allister: Yes, I think at this point I'll stay in modern dance. Being with the

company here I've had a chance to have a creative involvement in what is going on. Working in a small company, as most modern companies are, I found that there was more of an opportunity to give a person feedback.

Of course there are some mornings when I walk into the class and say to myself, my God, in twenty minutes I'm going to be sweating and I just don't feel like getting soaking wet today. But I really can't complain. For myself dance has given my life a bit of direction. I was very undisciplined until I got to dance. I had to get this discipline through self-discipline.

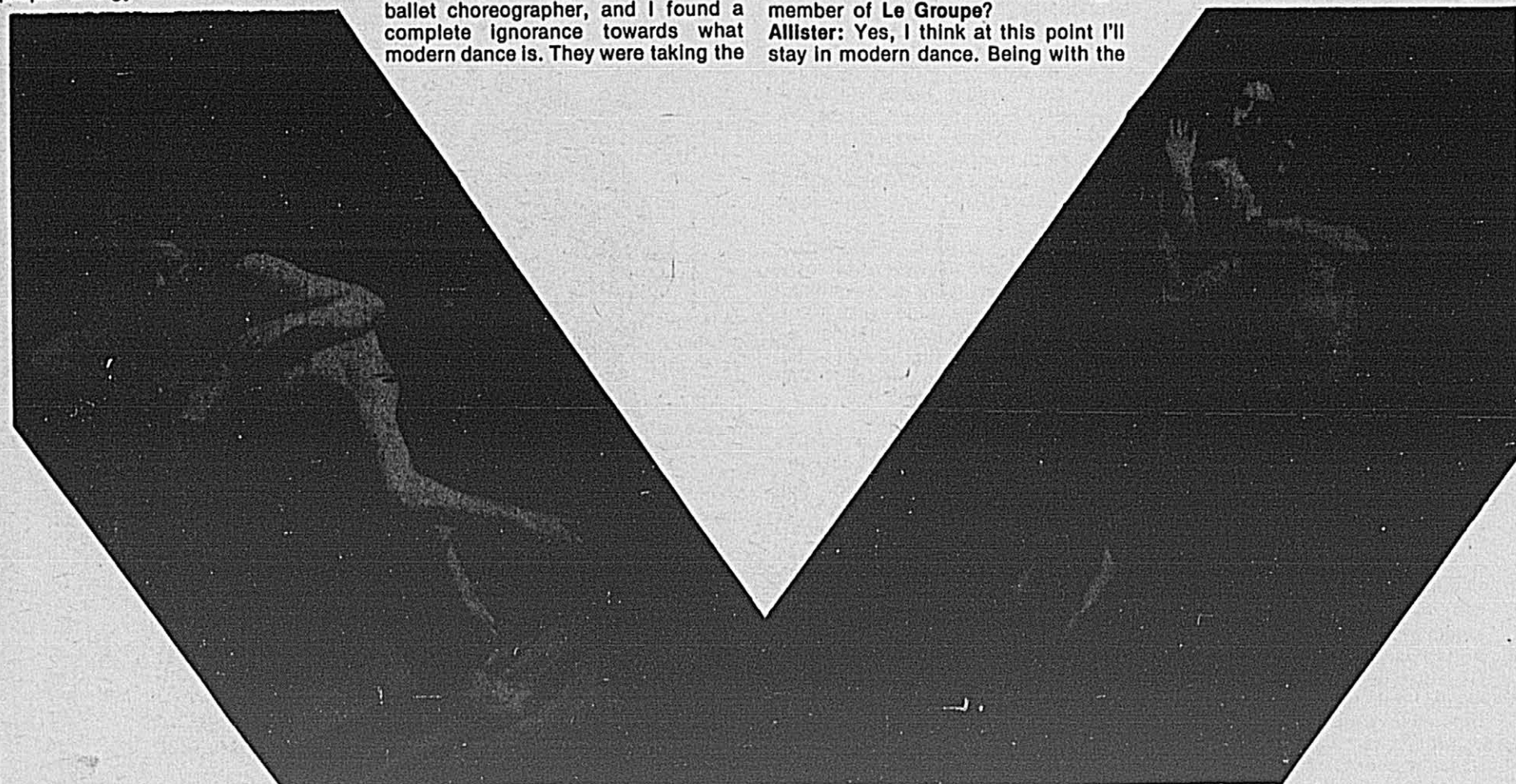
Weekly: Is there such a thing as Canadian dance?

Allister: Eventually I hope it will be a little more clear. Right now as far as ballet goes it has been a cross-section between the way American ballet has evolved and before that an extract of the English school. This is really what the **National Ballet of Canada** takes after.

I think we have more of a chance in modern dance to get to the roots of what is Canadian. It is really hard to express because, you know, what is Canadian? In the final analysis it is hard for any artist or group of artists not to reflect in some way the environment that surrounds their creative activity.

I hope that we're starting to form a nucleus of a group that may stay here for a while and maybe create something that is really exclusive to what this company is. We are beginning to find a more definite end. It is something that redefines itself constantly. An end is really just another starting point.

—Sasha Cunningham



Charles Allister and Francine Boucher of **Le Groupe de la Place Royale**.

Michel Fontaine

Culture is whose Business?

Garboed Art

In a recent article, Susan Sontag stated: "We live in a culture in which intelligence is denied relevance altogether, in a search for radical innocence, or is defended as an instrument of authority and repression."

Artists whose motive is to exploit a medium in a self-serving manner have no claim to be artists since they deny that their tools are a medium, but ends in themselves. The immature demagoguery surrounding The Artist prevents serious response, or has made a cul-de-sac of such recourse.

Can one intelligently criticize an artist who does not use his or her medium intelligently? If I wish to watch the Empire State Building for twenty-four hours, I will do so, though I will not watch Andy Warhol's film of this subject and duration.

It is fine for Warhol to make the film, but for it to be peddled as art was not the original intention. Grappling with new styles and themes can be innovative and revolutionary, but when a history is denied by creating the very groundrules for acceptance as an artist, it becomes



Jesteryear

Sock hops, eight-ounce burgers, souped-up Chevies, chinos and that little twist of vaselined hair poised over the forehead where your girl had flicked it as you cornered her between classes.

Good times, happy days. The fifties as a gloriously decadent era of spunk and its revival twenty years hence as indicative of something we lack? Sorry brother. These were among the limited years of relative peace which seem to have developed their own environments. Whether reactions to previous or forebodings of coming events, they're easy to identify: the turn of the century, the twenties, and the late forties and fifties. It's tempting to add the seventies, and perhaps the connection is legitimate.

By fitting these ages out of context, a more rational view is condensed from the contradictions of Fitzgerald and Day of the Locust, West Side Story and Kerouac. Historians try too hard to get the facts straight when, in fact, there are no facts. Such is what we do to the fifties: resurrecting artifacts which suit our needs while we also claim to be living in the present. Folks who were around then have more often labelled the fifties "boring" than chosen a collection of "representative" physical items: an unresolvable dilemma which pits historians upon one another foot and mouth.

Unqualified categorizations destroy any perspective we may have on history, be it that of the fifties or seventies. Some say that we are afraid to live in our own age, that we lack confidence. There's no fascist Big Brother, so perhaps Pogo's realization is valid: "We have seen the enemy and it is us."

Kulchuren Haut

In the fifties and sixties a strange movement known as the counter-culture emerged from the dull woodwork of classicism. There was no movement, it didn't even emerge, and it couldn't have been preceded by classicism, whatever that is. Counter-culture, popular art, avant garde; the terms are generally meaningless. In any case, they are used in an arbitrary manner against what is similarly labelled "high culture."

To stratify culture does more harm than good, in spite of what Mao has to say. Mozart can be both the subject of cocktail party chat and popular. The question of intelligent or unintelligent art is an entirely different matter.

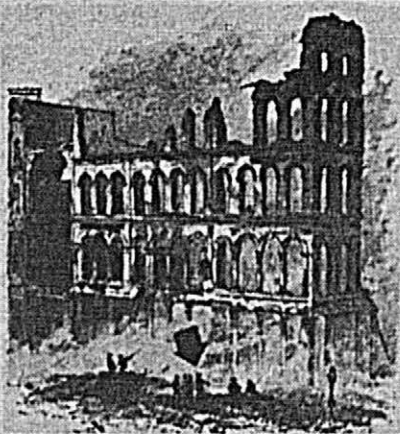


Alice Cooper is "popular", but he is also counter-culture because he believes he can enhance a performance through its destruction. He takes away much more than he replaces. Eisenstein never shocked us with profound social issues in Potemkin, but he went beyond this to illuminate an art form. At some point, we've undoubtedly been bored by the cycles of Wagner or the montage of Bergman, and have tried to relegate them to the graveyard of other maestros.

In the sixties we were bombarded with supposedly new messages which tried to throw off this mythical joke of high culture and, playing off the same metaphor, re-excavate the basic roots. Despite its "newness," Stan Brakhage's

work cannot be understood without a sense of what Eisenstein was doing. The "series of events" myth of history, lacking in comprehensivity, succumbs to the artist metamorphosing his medium into an extension of his intellect.

The writer Thomas Pynchon recognizes the myths of history and weaves them into the intricate web of a search which leads nowhere, parodying itself; there is no catch-all solution to the world's problems because the odyssey-search is invalid. By forcing culture to conform to some grandiose plan and rejecting dissident mutations, we develop "high culture". Transcending this nose-in-the-air tradition helps to remove the barriers to creativity.



At the disaster (arrow indicates Tolstoy)

unnecessarily restrictive.

This film as an object cannot stamp itself "art" and expect to be judged accordingly. If freedom is a prerequisite for artistry to prosper, then any restrictions should not extend beyond the bounds of the medium: 24 rps, etc.

It is argued that freedom is possible only within some sort of structure, but above and beyond this, there is no excuse, nor defensible reason for prejudicial limits. Intelligence is going beyond picking up the pencil and regurgitating a semi-connected stream of consciousness to synthesizing signs, signals, and symbols in a communicable fashion.





What Kill-A-Wot Culture Generators

If culture is synthesis, then what constitutes the range of choice? Subjective decisions. Whether through individual or participant action, culture is generated along very broad lines, and cannot be characterized by a finite set of characteristics or items; try to write a journal sometime. A danger lies in identifying sectors of our society as

culture entails; should you speak to an actor or write a letter? There is no answer, so don't search for one; as long as the choice is there, and a decision can be made, at least you're aware of the situation.

Brave New World may be overworked as representative of hellish utopian thought, but the ease with which its attitudes and institutions are accepted, even desired as inevitable, points to a very frightening social entropy. Perhaps "sickness unto death" is a paradox: active participation in apathy by choice.

Illusion: Mixed Bag Media

To press the point further, we can easily lapse into role playing: culture consumerism. Substituting the medium for the experience, we too often go to "get cultured", as though someone sells it in different grades by the pound.

If you can't stand being fed Handel, at least know why. In a land of abundance, the choices to be made increase at an

closely associated with culture, and it is an illusion that they should pretend to sell themselves; buy cultural status along with a diploma. Do not ask what "a college education" can do for you: do not shop for a product; ask what you can give educational processes: you intellect, ability and courage to make decisions.

"Whenever anyone asks me what I'm going to do with an Arts degree, I just answer, 'Hang it on the wall.' I mean, it doesn't really matter: Arts, Engineering, Science; they're all pretty vague areas...I don't want to do anything with a degree per se, and I don't expect to be able to. It seems foolish to expect to leave this place having drastically changed yourself; you're always changing, interacting...If you can learn from others, that is what is important. Hopefully the process is reciprocal."



"I am assuming that the defence of civilization implies the defence of an intelligence that is not authoritarian. But all contemporary defenders of civilization must be aware — though I don't think it helps to say it often — that this civilization, already so far overtaken by barbarism, is at an end, and nothing we do will put it back together again. So in the culture of transition out of which we can try to make sense, fighting off the twin afflictions of hyperesthesia and passivity, no position can be a comfortable one or should be complacently held."

— Susan Sontag



At university, it's easy to conform to a nine-to-five syndrome while shopping around, as consumers, for education. The mass media have made the comfortable choices also the easiest. We are asked to extend our faith to the newspaper, radio, and television since they tell it like it is. Facts. eh?

Centralization of authority has reduced their accessibility to the public, so we tend to view these media as technological products, and not the cultural participants behind the lines who pervade our lives.

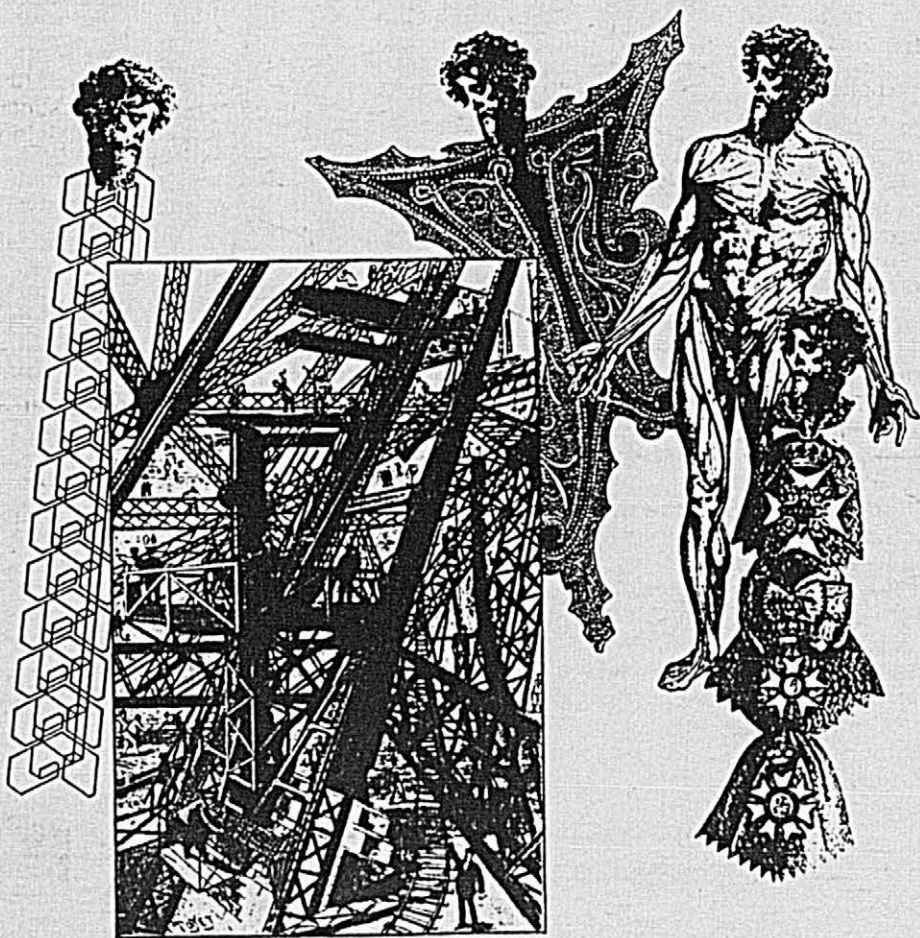
When Orson Welles gave us *War of the Worlds*, these illusions about radio were destroyed. Television has yet to lose its pretensions and exploit its potential as an art medium.

There may be no connection between our actions and the environment created by television, especially with regard to violence, but this is only because we are still sufficiently skeptical so as to treat it from a consumer's standpoint as a producer of goods. The possibility of mass media becoming mass culture has obvious implications for our freedom; culture is whose business?

So is our laboring over definitions, the roles of media and the non-roles of culture, and myths of historical fact all to no avail? There are no answers, and as Freud wrote, such illusions have no future.



— AI



"culture producers"; the implication which follows is that other sectors are "culture receivers".

The stimulus-response model could not apply by definition; culture is not a transmittable medium. But not too many people read the dictionary these days, and they tend to link the two, denying their own roles as generators.

Films like *Towering Inferno*, *Earthquake*, and *Jaws* equated sensationalism with box-office profits; the vicarious excitement is not unlike that of Huxley's "feelies". If our self-image is of passive observers, we are participating in a very questionable manner; if we do not feel capable of making the decisions, then we are depriving ourselves of the essence of developing culture, and are enfranchising others with that task. The result is pseudo or mock culture.

In the dark recesses of the Centaur viewing *On The Job*, or sitting in an easy chair listening to Keith Jarrett, you may ask yourself what contributing to

exponential rate, and a comforting, secure euphoria is welcome as a relief from society's hectic rate of progress.

An earlier story in the *Daily* suggested how comfort can be linked with susceptibility to brainwashing; interpret the rest as you wish. The illusion that the decisions which develop culture along these lines are the property of certain "culture producers" has already been discussed; so long as culture can be filed away, only a card catalog or a computer will allow us access.

Educational institutions are recent entries into this arena of supermarket competition. Out of the call in the sixties for relevancy arose the strange view that college education should supply the student with the means to secure employment after graduation. Education is no longer an enlightening medium of dialogue, but an institution permeated with or supplanted by an ominous concern for material goods.

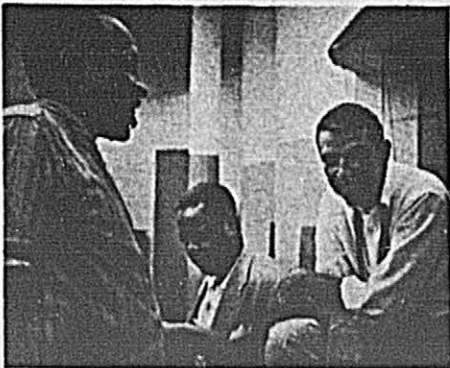
Universities have traditionally been

MAGIC Finds at A&A



Went down to that BIG record store, yes that's the one. The record barn of all record barns, that haven of plastic earfuls—A & A Records. I didn't go for the decor, but to dig up some jazz. Which I did. I should admit here and now that I can't afford to buy records; but I sure can sweet talk my way around. Also I've got contacts at that particular store (thanks Nathan and folks), and I know what I want to listen to. Any other stores or companies that would like to let me pick some records just let me know. So picked up four albums, two are easy to talk about, two not quite so easy.

The first is Paul Desmond's *Bridge Over Troubled Waters* [A&M Records, SP-3032], and what do you need to say about him? For the last twenty years or so Desmond has had the sweetest sounding alto saxophone, playing the sweetest lines around, bar none. I don't know how he does it and I sure wish I did. On this album he plays with the CTI mafia—Herbie Hancock, Ron Carter (more about him later) and Airtio—not a bad rhythm section—and it's produced by Don Sebesky who's responsible for the best of that massive output. The tunes as the title might have warned you, are the whole Simon and Garfunkel album. Be that as it may, just as Miss Ella can sing the N.Y. Telephone Directory, Desmond can play *Mary Had a Little Lamb* and turn it into a work of beauty and majesty. No one can touch him on alto.



Moving over to the tenor there's Sonny Rollins [Horn Culture, Milestone M-9051 produced by Orrin Keepnews] playing with basically the same band he was at *In Concert* with last year (blessed be it's memory), especially Mtume on percussion, Bob Cranshaw, who with his little Dan Armstrong bass is the most underrated bassist in jazz, and Masuo, the weak link, on guitar. In fairness, Masuo is dynamite and knows his way around his guitar, he just doesn't play his way around the tunes to my liking.

And the tunes go from ballad—*Good Morning, Heartache*—to blues—*Billie's God Bless the Child*, and she would have approved—to Rollins originals and a great number written by Mtume. Throughout it he justifies once again his reputation as a tenorman's tenor player. After King Curtis, there is Sonny Rollins. The horn as extension of the musician. It's not his instrument, it's him. Rollins works his horn top to bottom and back, doesn't try for flash and effects. He plays. When he's wailing, you can't touch him.

P.S. Full marks to the Milestone people for providing a plastic lined dustcover. Wish more companies had a bit more respect for what brings their money in.

Those two were the easy ones. Reviewing them is a snap. Then there's *Magic* [Prestige P-24053], a Twofer rerelease of Eric Dolphy's *Far Out* (with Ron Carter, Booker Little, Jaki Byard, and Roy Haynes, 1960) and *Ron Carter's Where?* (with Dophy, Mal Waldron, George Duvivier, and Charlie Persip, 1961). Now if you're somewhat fanatical about jazz that already tells you a lot, and I can shut up. If you're not, then Carter is possibly the only one of the bunch you'd recognize.

So here goes. Out of literally the ashes and funerals of the bop generation (*pace* Bird) these were some of the people who kept things moving and carried on as Coltrane and Davis started whipping it out. Dolphy had three specialties, alto sax, flute—which he could play with a speed and precision no one has yet come close to (check out *Eric Dolphy, Everest Records FS 227*)—and bass clarinet, which he turned into a respected instrument when he played with Coltrane. Booker Little was his trumpeting duelling partner, who could at least match him. Both died, over ten years ago, of "heart attacks."

Ron Carter, as you may know is dynamite, but quiet, he sneaks up on you. He plays cello, bass and piccolo bass with equal beauty and absolute control of tone, intonation, the whole instrument. Carter, who first hit fame with the Miles Davis group of 1963 is the only one of these eight still alive and famous. (Byard spends most of his time teaching, the others are unheard of.)

What can I say? Carter is the tastefullest bassist around, one of the few who plays acoustic, cause it sounds so good. He may play only two notes all the way through a cut, but they're the perfect two, the ones that define the whole cut, that makes everything quellck. Up front he plays

the most melodious and mellifluous bass and cello (Sam Jones comes close on cello).

Dolphy blew out of L.A. in '59, playing with Chico Hamilton, and became the session man. He played with everyone from Coltrane to Coleman to the Adderly Bros. to Mingus, and all of them learnt from him. They picked up on the incredible stuff he'd developed in ten years of playing around L.A. and doing duets with waves. He was the pivot that made sure that jazz didn't sink into cocktail ruts. And perhaps if he'd lived longer he could have made sure it didn't slip into the unmusicality that many have turned his ideas into. (But that little bit of nastiness had better be left for another time.)

All four sides are as solid musically as you're going to find. Taking another chronological step backward (Rollins '73, Desmond '70, Dolphy-Carter '60 & '61) last and of course not least there's Art Tatum, the one and only [Tatum-Hampton-Rich, RCA, 2310-720]. If Keith Jarrett plays like he has a few extra fingers on each hand (and more about him another time too), Tatum plays like he has at least three hands, and sometimes four. He had the most incredible left hand of all time. It could do more intricate melodic rhythm chording than anyone else's both hands. Not to mention his right hands. If you can get hold of some of the solo recordings he did in the '30s and '40s, do.

Hampton is also a swing musician, but that never stopped either of them. If you think Milt Jackson's the only vibe player, listen to Hampton. Screw that cool style, Hampton started as a drummer, and it shows—he sings, screams and pounds his way along, and with such beauty. You should



hear what he does with *Makin' Whoopie*, he steals it from Tatum (that's not easy) and powers his way through, making whoopie.

Rich was still a brash youngster when this was cut, barely through with stepping on Gene Krupa's coattails. (Incidentally he's coming to town, even if it is with Katarina Valente.) He uses his brushes all the way through, no sticks. He doesn't need them. He's there all the time doing his great rhythm stuff, pushing and pulling the others the whole time (and that takes some doing, too.)

Having taken things sort of historically and also brought up Jarrett, Tatum is the man Jarrett got all his ideas from. Tatum-Hampton-Rich works beautifully. Its release on a new label, Pablo, which also has Oscar Peterson, Joe Pass and Ella Fitzgerald under contract (need I say more). This Tatum album is part of a series that includes sessions with Benny Carter, Red Calender, Louis Bellson. This one certainly deserves the series subtitle—*The Tatum Group Masterpieces*. Thank you A&A! Jazzall for now folks. oops.

—Harley Quinade



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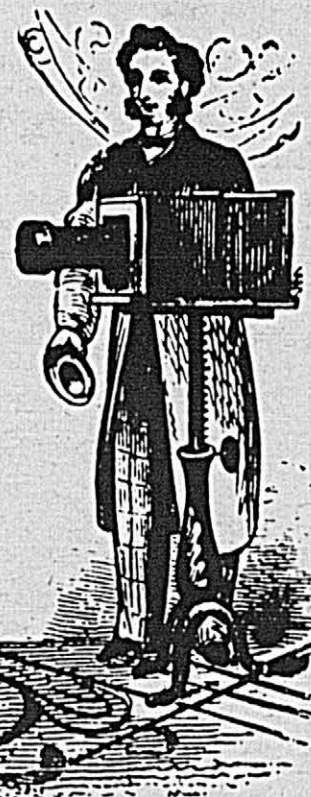


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Coward, thru Feb. 29 at 8
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W. 482-0789. Students \$1.
Lakeshore Players:
The Crucible by Arthur
Miller. Nightly Wed. thru
Sat. at 8:30 pm. John XXIII
Theatre, 1301 Dawson in
Dorval, 631-8718.

Outremont Theatre:
Mademoiselle Marguerite,
Sat. at 7:30 pm, 1248
Bernard W., 277-4145.
McGill Players Theatre:
Hedda Gabler by Henrik
Ibsen, thru Feb. 29 at 8 pm.
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tionale show:
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Powerhouse Gallery:
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5. 3738 St-Dominique,
844-3489.

Atelier J. Lukacs:
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1430 Sherbrooke W., 933-
9877.

Dominion Gallery:
Memorial exhibition of
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Roberts. 1438 Sherbrooke
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Galerie Gilles Gheerbrant:
Works by gallery artist thru
Mar. 13. 2130 Crescent.
843-7535.



Kurosawa's Ikiru, at the MFS



Louis Malle's Humain, Trop Humain



Innocence Unprotected at McGill University



One of the Dames de Bois du Boulogne

★ McGill Film Society 392-8934:

Feb 25 The Island from Japan in the
m m m m series. 20:00

Feb 27 Ikiru is set in "contem-
porary" Japan (52). It's one of
Kurosawa's finest. 19:00 & 21:30

Feb 28 Young Frankenstein (pro-
nounced -steen) is another Inane
Insanity from Mel Brooks. Go see it
even if it's not a leap year. 16:00, 19:00
& 21:00

★ La Cinémathèque Québécoise
844-4349:

Feb 25 Les Dames du Bois de
Boulogne Bresson's second film was a
major step along in the development
of film as the visual equivalent of
poetry. Be warned. 19:30

Feb 26 Hommage à Wellman: Beau
Geste, the one and only original. The
Wren books were fine, but can you
beat Cooper, Milland & Preston, not to
mention Crawford? 20:00

★ S.G.W.U. 879-4349:

Feb 26 The Merry Widow by
Lubitsch, with Chevalier and Mac-
Donald duo. 21:00

Feb 27 Broadway Melody (19:00) &
Forty-Second Street (21:00) will sing
and dance their way into your
something

Feb 29 The Cameraman is one of
Keaton's best. 19:00

Where East Is East by Tod Browning
with Lon Chaney is a strange way to
end. 21:00

Mar 1 Les Carabiniers Godard
proves, in his early films, that film is
an art on its own. He needed no
support. 20:30

★ Cinema V 489-555:

Feb 25 Dirty Harry Siegel is the
master of obscene violence (occasion-
ally outdone by Kubrick) so if you
wanna get it out of your system, or
build it in...21:15 (also 26th)

Feb 26 Morocco is one of the best of
Sternberg's Dietrich voyages through
the shoals and fishnets of Ilfe. 18:45

Mata Hari Garbo takes glamour's
centre spotlight in this one. 21:15

Such a Gorgeous Kid Like Me was
disappointingly predictable. Its a
shame when a "spontaneous" director
traps himself. 21:45

Feb 28 Hud Cowboys in Cadillacs or
How Pat Neal got an Oscar. 13:00

Feb 29 The Conformist is an almost
magical film that uses colour, lighting
and camera to redefine the mundane
world of fascists and their foes. The
best made film of the last ten years.
21:45

Mar 1 Bring Me the Head of Alfredo
Garcia Peckinpah is the most serious
director in America. In spite of the
style he has adopted he drills past

superficialities and preconceptions
and oft arrives at paydirt everyone tries
for. 21:15

Mar 2 Nights of Cabiria Fellini
before he made it was just as great.

★ Piccadilly 486-2811:

Feb 26 Amarcord First rate Fellini.
19:00

Feb 27 Brewster McCloud was
almost a great film Unfortunately it
falls flat on its face. 19:00

Mean Streets is a fascinating
autobiography of growing up Italian in
NYC. 21:30

Mar 2 Targets has more nods,
hammages and in-jokes per minute
than any other film I've seen. 21:30

★ Flick 845-1269:

Feb 25 The Tall Blond Man with the
Black Shoe is the funniest film to
come out of France since Yo-Yo.
Keatonishly clever. 19:00 (also 28th)

Mar 1 Seduction of Mimi proves that
political comedies can be very
serious. If you missed it when McGill
Film Soc showed it, go see it. 19:00

★ Cinema Outremont 277-4145:

Feb 26 Macao is Sternberg without
Dietrich, but that doesn't change
anything its still obfuscation and
tangency. It's often not worth
moving the forty mattresses to find
out whether there really was a pea
there. 22:00

Feb 27 & 28 Love and Death Woody
Allen is at it again, crawling into
cannons and building toy houses. A
fine antidote to Tolstoy. 22:00

Feb 29 Une Partie de Plaisir Chabrol
is a mastercraftsman, and always
returns the investment in time. Ditto
for Les Innocents aux Mains Sale (Mar
1). 21:30-Both

Mar 1 Humain Trop Humain Louis
Malle has vision, and can put it on
film, whether in films about children,
suicides, or, in this case, first-rate
documentaries that explore, not just
show. This one is about automobiles.
21:30

★ McGill English Dept.:

Feb 26 Ulysses Much as it may be
hard to believe, this is Joyce on film,
Strick too has vision. He has made
films for children, political documen-
taries, adaptations of Henry Miller,
and filmed plays. Incredible footwork.
15:00 FDAA

Feb 27 Innocence Unprotected was
Makavejev's major breakthrough in
destroying the false dichotomy of
documentary and fiction in the reality
of filmmaking. He has surpassed
Godard in redefining what films can
and cannot do, and keeps on quashing
innate conceptions about the form.
13:00 & 15:00 FDAA

Swimming season closes

by Sherwin Wong

Twelve members of the Redmen and Super Squaw swim teams have qualified for the CIAU swimming championships to be held on Mar. 4, 5, and 6 at the U. of Waterloo in Waterloo, Ontario.

This came about as the two teams swam against Laval University in Quebec City last Sunday for the QUAA qualifying meet. Those who will swim in Waterloo are: Chris Welch, George Bovell, Don McFayden, Jim Griffin, Phil Wilson, and Lloyd Crocker. The women will be represented by Peg Delaney, Lois Moralejo, Pat Smith, Vango Smith, Anne Summers, and Carla Young.

If that's not enough, three divers will also make the trip: Gordon French, Robert Hutchins, and Cathy Layman.

For the others, it's the end of the swim season that opened four months ago—but which has to end now with the painful reality that they will not compete anymore.

Instead of dwelling on the facts and figures of the Laval meet, it would be more appropriate to analyse each swimmer's performance this year.

First, from the women's team (in alphabetical order).

Peg Delaney—A breaststroke specialist who swam with brilliance this season and is an integral member of the medley relay team.

Kim Dooley—Her times kept improving up to the Laval meet but not enough for the CIAU championship.

Louise Johnson—Not too much is known about this girl. From the Daily file, she's been known to finish in third or fourth place in her races. If she can trim three or four seconds off her times, she'll really be a good swimmer.

Elaine Maheu—Here's a girl who didn't accomplish very much this year. There's nowhere to go but up for Ms. Maheu.

Lois Moralejo—When you mention the name of Lois Moralejo, you envision a tiny swimmer who can create a big headache for opposing teams. Her strokes are smooth and sleek. She's a great addition to the team and could very well win in Waterloo.

daily sports

Pat Smith—A fair swimmer. By some fluke, she might pull off a win in Waterloo. I wouldn't be surprised if she did.

Vango Smith—Whenever Vango wins, and that's often, husband Peter is always at poolside to cheer her on. Vango is a consistent winner in the butterfly races. I'll bet two dollars that she'll win big in Waterloo; and I'll bet ten dollars that husband Peter will be there, too.

Anne Summers—The premier sprinter on the team. She'll do okay in the freestyle events like she's been doing all year. Ugga da digga digga to you, Anne. O when the saints, go marching on!...

Carla Young—Here's a girl who specializes in the backstroke events. She's had a phenomenal year and coach Dubrule is counting on her to finish the year in grand style.

Now for the men's team.

Art Baker—A lot of swimmers can beat Art Baker with one leg and one hand. A lot of non-swimmers can beat him too, for that matter. But there's one thing nobody can defeat him at—and that's spirit. A team man and a swell guy.

George Bovell—The second-best sprinter on the Redmen squad next to Chris Welch. He is more interesting out of the water than in the water. Here's a man who sings "O MacDonald had a farm" soul-style. Have fun on Yonge Street, Gorgeous.

Lloyd Crocker—Lloyd who?

James Didonato—Scratch this year for the Long Island, New York native. It was a bad year for James. He even admits it. But one thing is for sure, he's a hard worker who comes to most of the practices. He's not a talented swimmer like the other bigshots but he gives one hundred percent.

Jim Griffin—He likes to swim

the butterfly races. He swam so well in those races that he'll be doing it at Waterloo.

Ken Hutchins—A rookie from Chicago, Illinois. He joined the team in January and since then, he's been trying his best to perform well. He won't be going to the CIAU championships but the future is bright for this kid.

Don McFayden—A transfer student from the U. of British Columbia. He has travelled a long distance from the west coast to study and swim at McGill but that's his swimming forte—long distance—and he does it well. He'll be going to Waterloo, for sure.

Brian Weaver—The slowest turtle on the team. He probably couldn't even beat a pee-wee swim team, let alone a college team. Maybe his girlfriend, Karen Senkowicz, has something to do with it. He does have one positive trait—and that's a bountiful supply of swim knowledge. Now if he could only apply his theories of swimming into practice, then he'd be a better swimmer.

Chris Welch—The best sprinter on the Redmen team. He has filled in admirably for Bob Kasting who used up his five years of eligibility. He is a native of Boston and cheers for the Boston Celtics—a perennial championship basketball team in the NBA. He too, is a champion.

Phil Wilson—He'll be going to Waterloo, which is a surprise. Phil Wilson was performing terribly in the early meets but after the Ottawa meet on Jan. 30 of this year, he began to swim well and his times decreased. Now, he's going to Waterloo. Who would have imagined it?

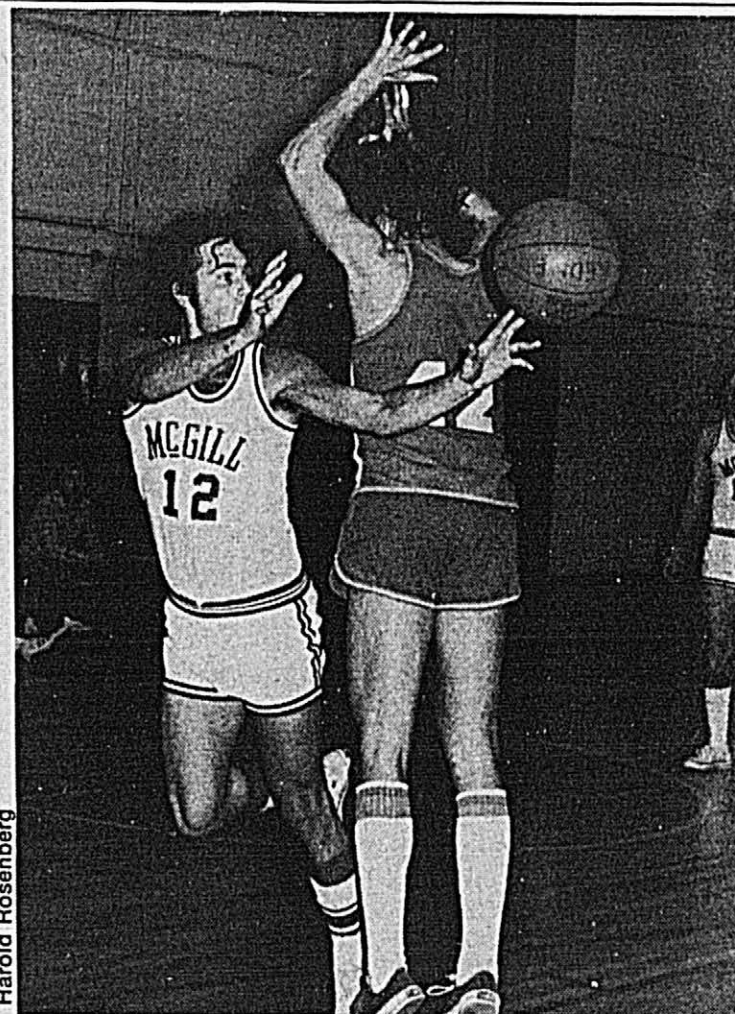
Hing Yap—One of the lesser lights of the team but tries his very best. A popular guy on the team, Hing will see better days ahead.

And who can forget the coaches?

Gerry Dubrule—This woman runs the women's team with an iron hand. A good coach and will dearly love to see her girls do well in the championships.

Peter Merrill—A young coach who was hired in January to replace Trevor Stevens who has moved on to greener pastures. A likeable fellow who never criticizes his team even when they deserve it.

Trevor Stevens—Trevor was coach for part of the year until he was transferred to another job in the Athletics Department. Unconfirmed rumors has it that Stevens was getting old—and that's why he wanted out. Say it ain't so, Trevor!



Harold Rosenberg

Even more action from the Redmen-Patriotes game last Tuesday. Daily Sports News Service story on page 2.

Curlers sweep QUAA gold

McGill takes tourney

by Rocks Hudson

Steve Ducat finally put together some of the best shooting of his career to lead McGill's entry to victory in the intercollegiate last weekend. The team, including third Gord Hess, second Doug Clarke and lead Richard Dubols played near-flawless curling. McGill won all five matches.

The first game of the tournament saw McGill trounce the entry from College Militaire Royale, by a score of 17-5. In the second round they struggled to mid-game control against Guy Fortin's Rimouski entry eventually pulling ahead to a 7-2 victory.

Key match

The key match of the tournament came when McGill faced the highly rated Concordia Stingers skipped by Neil Millard. After seven ends of play the Stingers held the lead at 3-2. With his last rock Steve executed a perfect chip raise and roll to take a critical 2 points and the lead. The shot so demoralized the opposition that McGill went on to win 8-4.

Playing three ten-end games in one day is no picnic, and after their 14-6 win over Macdonald College, fatigue began to set in. For every two and a half hours on the ice the team got a half hour break. By 9 pm the time of the final draw Doug, Rich and Gord had worn out both brooms and hands. McGill had just about clinched the title, but the game had to be played. Leo Pedneault's rink from Chicoutimi was out to break the four-way tie for second place.

To do it they would have to win.

After eight ends of play it looked like they would pull it off. Chicoutimi was up 8-5 going into the ninth. Steven switched to the corner guard game and when they counted the rocks McGill had tied it up. Pedneault held last rock going into the final end. Before a packed crowd and the other competitors who had finished the team rallied to the call for guards and come around shots. Sweeping made the difference as Chicoutimi's front end was unable to get their stones in for counters. McGill stole three, won the game and the title. CMR finished second.

In the post game interview I asked skip Steve Ducat and third Gord Hess to explain their success.

Steve: "We were f___ good!"
Gord: "You can say that again eh Coach?"

Daily: The team has a record of 14 wins and 0 losses, what are your plans for the future?

Steve: "I think we'll quit while we're ahead."

And so another McGill curling dynasty may be coming to an end.

SHOT ROCKS: The Queen's Invitational Mixed is coming up on the weekend of March 19-21 if you're interested give your entry in at the athletics office or call Mike at 739-3729. In addition the MCGILL INVITATIONAL BONSPIEL is this weekend. Any four curlers (male or female) can make up teams. Enter now, speak to athletics or Adele.

Synchros second

By S. Chopp

The McGill Synchro Team placed second in the Ontario Women's Intercollegiate Athletic Association Synchronized Swimming finals held this weekend at the University of Toronto where nine teams participated.

Céline Valois placed an impressive 2nd in the solo competition. Second place was also awarded to the duet of Susan Chopp and Céline Valois. In the figures event, Karen Giannou took 4th place and the team competition netted us another 2nd. Congratulations to Sue, Céline, Linda, Karen, Joanne, Jane, Elizabeth and coach Gerry.

Everyone can come to see these talented girls perform at the annual McGill Watershow to be held March 12, 7:30 PM. at the Currie Pool. Students—\$.50; Adult—\$1.00. Everyone is Welcome!

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McGill Faculty of Medicine, and
McGill School of Nursing present

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DR. DANIEL CALLAHAN

followed by a question period

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PANELISTS:

Dr. Peter Gillett, Montreal General Hospital
Rabbi Jerome Wolicki, Beth Ora Congregation
Dr. Joseph Lella, Dept. of History of Medicine
Rev. Roger Balk, Chaplaincy Services

MODERATOR:

Dr. John Southin, Dept. of Biology

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A Time for Questions to be Answered

Highlights of main sessions during
weekend encounter with Judaism
Friday, Feb. 27 — Sunday, Feb. 29

| Time | Session | Location |
|---------------------------|---|--|
| Fri., Feb. 27 5:30 pm. | Joy Service | 6405 Westbury (corner Plamondon) |
| 9 pm. | Keynote: Rabbi M. Friedman | " |
| Sat., Feb. 28 10 am. | Communication — today! through prayer | " |
| 3 pm. | Science & Torah — 2 approaches to a single reality: Dr. J. Brawer | " |
| 8:30 pm. | A Philosophical approach to Judaism | Chabad House, 3429 Peel (near Sherbrooke) |
| 11:30 pm. | Farbrengen Dr. I. Block: Women of Today — Who are you? Rabbi M. Friedman: Sensitivity Session | " |
| Sun., Feb. 29 | Brunch | " |

Accommodations can still be made for the entire weekend.
However, if you can't make the entire program, drop in to any of
the sessions!

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McGill Film Society



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Friday

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Saturday

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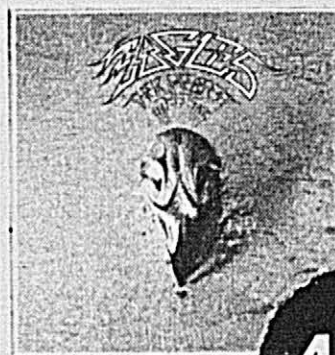
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Eagles —

Greatest Hits

Supertramp —

Crime of the Century



4.29

Jethro Tull — Best of
Walters — Natty Dread
Maneige — Les Porches

Steve Hackett
Beau Dommage — 1st
Beau Dommage — 2nd

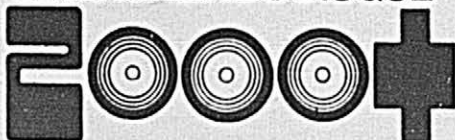
Joni Mitchell — Hiss of Summer Lawns
Al Stewart — Past, Present & Future

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UNIVERSITY ADVISORY COMMITTEE TO REVIEW THE POSITION OF VICE-PRINCIPAL (PLANNING)

Positions Open: Two McGill Students

Application Forms:

Available in Students' Society Office,
Main Floor, Union.

Deadline:

4:30 pm, Wednesday, 25 February 1976

Applications should be delivered to
Miss Denise Despres, Secretary